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FIVE CENTS

Extent of "hidden grades" revealed

By Sandra Cohen

"Hidden grades" for medical applicants are threatening to undermine the four-year-old freshman Pass/Fail system at MIT.

The extent of such grades came to light only recently, as the Committee on Evaluation of Freshman Performance (CEFP), which has been monitoring Pass/Fail during its trial, was preparing to distribute its report for consideration at next Wednesday's Faculty meeting. Grades for freshmen in biology, chemistry, and physics are kept on file with

For a related story on one study of freshman Pass/Fail which contributed to the CEFP report, see page two.

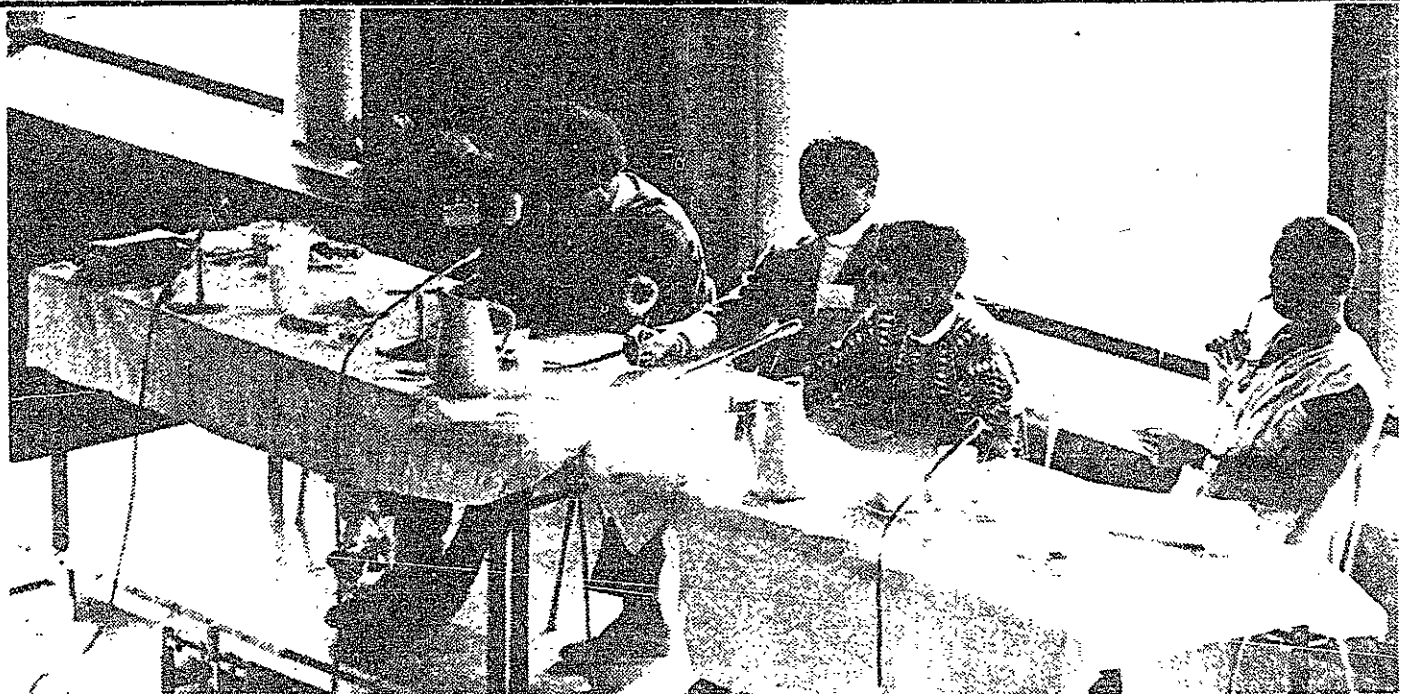
the instructor or in departmental headquarters, or could be reconstructed from quiz and exam grades which are recorded, according to Professor of Biology Bernard Gould, Professor of Chemistry Daniel Kemp, and Professor of Physics Felix Villars. Contrary to official policy, grades for large numbers of students were being released to

medical schools at the students' requests.

The practice of releasing grades for freshmen arose in response to anxiety among pre-medical students that their applications might not be given full consideration in the absence of traditional letter grades for all subjects. No problems have arisen with other graduate or professional schools.

The CEFP, which originally believed that the medical school problem, although serious, affected only a few students in a small number of subjects, found that it must reconsider the feasibility of recommending that Pass/Fail be continued with no hidden grades kept anywhere. The practice is apparently so widespread that it cannot be stopped, and even if it could be, it might jeopardize some students' admission to medical schools.

This year's senior class, the first with freshmen Pass/Fail grades, has encountered a fair amount of difficulty with several medical schools, prominent among them Johns Hopkins.



Speaking at the "Black Experience in Science and Technology" Professor Samuel F. Yette of the Howard University School of Journalism stressed the point that scientists and engineers of the future should spend a lot of time evaluating the impor-

tance and usefulness of their works. He cited events of the past where man had misused scientific inventions which had good purposes. Looking on are Lovell Diett and James Wiley '73.

Photo by Lyman Alexander

These medical schools, after receiving a student's transcript, inform the student that his record is incomplete without more detailed information as to freshman performance. According to Professor Gould, who is chairman of the Pre-Medical Advisory Board, there may be additional schools which fail to give full consideration to many applications without informing the stu-

dent of their intent.

Students who are faced with such a statement from a medical school generally find that their freshman instructors have left MIT or do not remember the student well enough to provide any useful information to the medical school except the "grade equivalent" of his performance. This information is released to the school by the professor in charge of the subject (Professor Salvador Luria in 7.01, for example) or by the department at the request of the student. If the student requests that the instructor write a letter explaining and upholding the "pass," that is generally done, at least in the Chemistry department.

It is not known at this point exactly how the lack of letter grades affects the student's chances of admission. Several

surveys received by the CEFP indicate that most medical schools far prefer to have grades rather than qualitative information to simplify the task of selecting a class.

With such pressure being felt by medical school applicants, the integrity of Pass/Fail in the freshman year is seriously threatened. The CEFP fears that the benefits which have been derived from Pass/Fail over the past seven terms may be lost if students know that the freshman year is not truly ungraded, at least in some subjects.

The CEFP report to the faculty is not yet complete, as it will now have to deal with the recently exposed problem of hidden grades. The report is to be mailed to the faculty on Friday, and will be considered at next Wednesday's faculty meeting.

CAES head views teaching

By Paul Schindler

In his old post as associate head of the Electrical Engineering department, Wilbur B. Davenport, Jr. was concerned with teaching, and did a good job at it. He is now director of the Center for Advanced Engineering Studies, and continues with his concern.

Among other things, the CAES is deeply into continuing education; but as Davenport puts it: "I'd like to see CAES do more advanced engineering study too."

Davenport was interviewed by *The Tech* recently, during his first full day in the new office. "I'll know a lot more about these things in the spring," he quickly noted; a good part of his time during the next few months will be familiarization. He is not a total stranger to CAES, as he has been connected with it in some capacities almost since its creation in 1963.

The major, although certainly not only, function of CAES is to provide continuing education. This is primarily done for mid-career executives in engineering fields, who take one year sabbaticals to "Come back and catch up." The ones with the greatest problems seem to be those promoted out of engineering early, who sometimes do not have a chance to practice their skills very often.

Davenport can feel a great

deal of empathy for these men. He was a group leader at 31, a division leader at 35, and in charge of 400 people by age 37; thus he was moved away from daily engineering concerns at a tender age. He felt the loss of some of his manipulative skills from lack of use, but he caught up: some others need help.

"It's not a global problem. Not all men need a year off in mid-career to brush up on their engineering field. But many do need that help, and we try to offer it."

After a basic brush-up, which may include the CAES "Calculus Revisited" Course if it is needed, men on sabbatical are usually imbedded in ongoing research teams at MIT, or will sometimes start their own projects. But after the basic core, they are on their own, and some even use their time to get a Master's degree. There is no problem with differing skill levels: "Our program is not like that at the Sloan School. There, people are in groups and classes. Here, we work strictly with the individual, who makes his own decisions. Thus, some work in groups, some just take classes, some spend all their time in the libraries." Nearly everyone, it seems, is satisfied with what he gets at CAES.

People returning at mid-career are urged to realize that

engineering challenges now cross many traditional disciplinary lines. Davenport notes the energy study at MIT: "At least six engineering schools are involved, as well as economics and management people. Electrical, chemical, mechanical, nuclear, they all have to work together." The inclusion of economics and management also points up the new stress on proficiency in both physical and social science which is required to meet the needs of today. Mid-career engineers, especially those in management positions can help clear the way if they see the light.

Davenport himself, as he discussed these and other matters, had a very relaxed attitude; he has always been a fine instructor, and being friendly goes along with that. His office is modern but unpretentious, on the second floor in a corner with a view. He had just begun efforts to get an electronic calculator removed from his office, and was asked about a computer terminal. "That's in a room down the hall," he replied "When I was over in Grand Central in Building 4, I used to go there to get away. I might still want to do that here."

Davenport states that CAES will continue its work in several areas, including, "efforts to learn how to educate people at home. Questions of what formats are best for learning: lectures, books, tapes; and use of these ideas in teaching here at MIT. The very basic question is 'How do people learn', and along with a lot of other people, we will be looking at that too."

In examining the potential of the CAES at this early stage, Davenport notes that "It's not a matter of what we should do, but rather which of many things we should do. I don't want to see the Center do so many things that we can't do all of them very well."

\$310K to examine rising education costs

By Lee Giguere

A consortium of nine eastern universities and colleges, including MIT, has won a \$310,000 grant for a cooperative study of the cost and financing of undergraduate education.

One of the goals of the study, according to Chancellor Paul Gray, who is MIT's representative on the group's policy board, is creative proposals for new modes of financing a college education. Gray emphasized that the introduction of a new system of financing is likely to be more favorably received "if it is done by more than one institution."

Participating along with MIT in the study will be Amherst College, Brown University, Dartmouth College, Harvard University, Mount Holyoke College, Princeton University, Wellesley College, and Wesleyan University.

In announcing the grant for the Alfred P. Sloan Foundation, Dartmouth President John G. Kemeny anticipated that the study would have national significance by serving as a model for other institutions and perhaps "ultimately make possible a multi-institutional program to meet the problem of financing undergraduate college education."

Besides developing creative new modes of financing, Gray explained that the study would attempt to determine just what

the cost of education is and "what the relationship between cost and tuition is." He also stated that the group would examine the relationship between "cost and ability to pay," by looking at the local situation at each of the schools, and by a comparison of the cost with other indices of family income.

Explaining the motivation for the project, Kemeny noted, "The crisis in higher education brought about by rising costs, expanding program demands, and decreasing sources of financial support has challenged colleges and universities to re-examine their plans for financing the educations they provide."

At most of the participating institutions, according to Kemeny's announcement, it is estimated that tuition actually pays for half or less of the total cost of each undergraduate's education, although it is difficult to determine which items should properly be included in the total cost figures, particularly in those institutions with a variety of graduate programs.

Further discussing the crisis, the announcement points out that many private institutions, and particularly the participating universities and colleges, have "substantially" increased financial aid in recent years to broaden the mix of their student bodies, to provide educational opportunities to minority group members who have had limited

(Please turn to page 2)



Forum airs its grievances

By Norman Sandler

A meeting of approximately fifty women last Thursday sparked what may be an increasing emphasis on the role of women employees at MIT.

The meeting of the Subcommittee for Bi-weekly and Administrative employees was to give members of the secretarial and administrative staffs a chance to air problems which they experience either on the job or as a result of their positions.

The Subcommittee is a direct spin-off result of the recent Women's Forum at the Institute (see *The Tech*, Friday, February 4, 1972) which brought together women from all parts of MIT, including secretarial, faculty, and administrative.

The first meeting of the Subcommittee was attended by members of the secretarial and administrative staffs, as well as lab technicians, who brought to light several problems which they have experienced as a result of their positions.

The principal item of discussion during the hour-long meeting was the plight of the MIT secretary, which in the view of some is dim at best. Many of the women present cited the widespread prejudices towards many members of the Institute's sec-

retarial staff, and the belief which they have experienced that it is "demeaning to be a secretary."

The negative statements about an MIT secretary are often that she is either not trustworthy, or not capable of assuming responsibility: one who has dealt with the Institute for any length of time would probably take exception to these prejudices, which secretaries claim are very common. These beliefs were traced to students; however some even felt that their superiors do not know how to utilize their secretaries as assistants rather than simply as typists. The opposing view does exist among many students and faculty that it is the secretaries who keep the Institute running.

Another item discussed at length during the course of the Subcommittee's informal meeting was the question of press coverage of future meetings. The Subcommittee's reasons for asking for no press coverage were two-fold. The first was that since the Subcommittee is for women at MIT, the presence of a male reporter was cause enough for some of the women present to say that they thought they felt "inhibited" in what they may say or may not say. Others felt that printing of their com-

ments from the meeting may result in reprisals or harassment from supervisors. (This was a rather widespread fear.)

Future meetings of the Subcommittee will focus on the Institute Equal Opportunities Committee and MIT's Affirmative Action Plan for hiring of women as well as meetings with the Personnel Office concerning job descriptions and comparative salaries for women at MIT. With this reporter in the minority for Thursday's meeting, all subsequent meetings of the Subcommittee will, of course, be covered by one of *The Tech's* women reporters.

\$310K to examine rising education costs

(Continued from page 1)

access to highly selective campuses and to ease the "severe pressures" of costly tuition bills on middle and lower income families. Currently, from 40 to 60 percent of the undergraduates at most of the institutions cooperating in the study receive some form of financial aid.

However, Kemeny warned that the high cost of education and the increasing need for financial aid present a "danger of these institutions becoming less heterogeneous because of having to channel too large a

proportion of their aid to a small group of students."

Commenting on a concern that Gray had noted, Kemeny said: "We are convinced that cooperative action is imperative... Adequate answers to the questions asked are beyond the reach of any one institution, and if significant departures from conventional action are to succeed, several institutions will have to make the commitment to change." In fact, Gray suggested that Yale, which initiated a radical change in their aid program a little over a year ago, "may be hurting" as a result of its unilateral action.

The study, if successful, was seen as making possible "a radical departure from past practices without concern for the 'competition.' It may also facilitate the creation of a single joint financial aid and loan program drawing upon larger capital resources than any single institution could obtain."

The results of the study will be made available to any institution, and if joint action by the participating nine is taken, they will invite other colleges and universities to join the program.

The study is being directed by a policy committee composed of the president or some designated officer of each institution, and will be conducted by administrators at each institution. In addition, the nine will retain a fulltime director.

Working on the study at MIT will be Joseph M. Patten, associate director of fiscal planning, Daniel F. Creasey of the Analytical Studies Group, and Leonard V. Gallagher, associate director of Student Financial Aid.

Admissions finally up; policy changes cited

By Alex Makowski

Applications for admission to MIT's next freshman class are up this winter after last year's precipitous 20% drop.

As of the end of last week, roughly 3700 high school students from the US and Canada had filed for admission to MIT. The final total, which can not be determined for at least a few weeks, should be a few hundred higher.

Last year, a total of 3422 students sought admission, compared with 4123 the year before and 4171 early in 1969.

The rise this year is as difficult to explain as last year's decline. Reluctant to draw any firm conclusions, administration officers have only speculated that the economy may have taken a turn for the better (encouraging parents that technical studies still lead to successful careers) or the public may

have become more aware of MIT's increasingly diversified approach to education.

One or two significant changes were made in the past year to speed up communication between MIT and prospective college students. One such change now enables high school students to establish contact more quickly with their educational counselors (local alumni scattered across the country who help the admissions office evaluate applicants).

Additionally, after last year's decline in interest, MIT encouraged the educational counselors to take the first step in contacting local high school seniors who had applied to the Institute. But William Hecht, head of the Educational Counseling Office, told *The Tech* that it was impossible to tell whether or not this policy had had much of an effect.

P/F survey finds much student support

By Storm Kauffman

The most thorough study of Pass/Fail at MIT was prepared by sociologist Charles I. Stannard from the Education Research Center. Based on an eight page questionnaire sent to the freshmen, sophomores, and juniors in the spring term last year, it considers student opinions about Pass/Fail, its effects on MIT, and on student performance.

Of a random quarter of the students selected, some 687 returned their questionnaires (71% reply rate) although not all answered all sections. This sample provides a very accurate cross-section of the community as a whole.

One of the most important aspects of the impact of Pass/Fail on MIT has been "the overwhelming support for Pass/Fail among those students who have experienced it." The data showed that 82% of the students were in favor of continuing it in the freshman year and 38% for extending Pass/Fail to all undergraduate subjects. The report noted that this support must be taken into account: "It is likely that any drastic reduction in the status of Pass/Fail would not be well received by the student body and might even be interpreted as an act of bad faith on the part of the administration and faculty."

It was clear that the system reduced the amount of competition for grades experienced by freshmen. However, there was little lessening of the pressures and anxieties about academic progress; this might be "the result of the strong emphasis on academic excellence at MIT which makes students extremely sensitive to faculty evaluations of their course work for maintaining their morale and a positive self-image." That there is not a formal and independent student culture espousing other values and goals for students makes them all the more susceptible to seeking faculty approval.

In summation, the Stannard report stated "Pass/Fail has had some effect in making MIT a

more enjoyable and humane place to receive an education. The fact that Pass/Fail has not completely solved the students' anxieties about grades and progress should serve as a stimulus to further efforts in coping with these problems. Certainly, the whole evaluation process should be thrown open for examination so that further modifications of the present system can be made."

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Analysis:

An inquiry: the Valda Maeda case

By Bruce S. Schwartz

On Wednesday, January 5, Valda Maeda, Slide Librarian at Rotch Library, was dismissed from her position and given until five pm to remove her effects from the library. Her notice of termination, signed by Associate Director of the Libraries Natalie N. Nicholson, said "This action comes after many conversations with Mrs. Freve [Reay Freve, Rotch Librarian] indicating your continued unwillingness to cooperate in the operation of the Slide Room." It is not MIT's policy to fire employees without notice, so Valda Maeda was offered a month's additional salary in lieu of it.

Valda declined the offer, for she was convinced that she had been fired because of her activities with the University Action Group, a radical group of graduate students, faculty and staff. Several times during the ensuing month UAG and its like-minded undergraduate counterpart, SDS, leafleted, picketed and "confronted" Institute officials in an attempt to secure an open public hearing where Valda could contest the charges that had allegedly been the cause of her dismissal. The demonstrators and leaflets claimed that the real reasons for Valda's firing were political. Reay Freve, they said, had personally disapproved of Valda's activities. Assistant Prof. Lawrence Susskind, who had been the instrument through which the Department of Urban Studies and Planning registered complaints about Valda's work, was, the protestors noted, a member of CJAC and active in the planning of MIT's housing policies. He had, it was intimated, taken strong exception to UAG's campaign against these policies, which included an IAP seminar series — conducted by Valda Maeda. Moreover, it was claimed, Valda's firing contained an element of sexual discrimination — her "uncooperativeness" really meant unwillingness to behave in a ladylike manner with irritating professors.

Every few days, twenty or so demonstrators called on one another of the principals in Valda's firing. The usual result was a shouting match.

Benson Snyder, Dean for Institute Relations, responded to demands for reinstatement and/or an open hearing by initiating two administration investigations of the affair. The first, conducted by Opportunity Development Officer James Allison, was quickly dropped because the case did not fit clearly into the categories of racial or sexual discrimination. A second investigation was made by William Porter, Dean of the School of Architecture and Planning. (Rotch Library serves the school.) His review, completed on January 27, concluded that "there was full justification for the termination, as had been recommended by the Rotch Librarian, and that there was no evidence of political or other discrimination involved in the dismissal."

In the meantime, SDS/UAG "confronted" Reay Freve on January 11; the following Monday, January 17, a group went to Lawrence Susskind's office to "hear in his own words why he wrote letters of complaints about which he personally knew nothing." He replied that he had acted only in his capacity as Library liaison for the Department of Urban Studies and Planning in transmitting the complaints. He would not make the complaints public, he said.

On January 26, a letter from Prof. William H. Pinson, Valda's counselor, appeared in *The Tech* outlining Maeda's grievances and attacking Susskind. That same day Pinson and Valda met with President Jerome Wiesner and Snyder. Wiesner allegedly lost his temper. In any case, no open hearing was granted.

The following week, in *The Tech* of February 4, Susskind and Prof. Kevin Lynch of Urban Studies replied to Pinson's letter. Lynch took responsibility for the Department's complaints

about Valda. A press release indicated that Wiesner and Chancellor Paul Gray had received Porter's report and endorsed it.

Three days earlier, on February 1, another demonstration had attempted to call on Dean Porter. He was not in his office, so the group, numbering 20 or so, trooped upstairs to Urban Studies Headquarters, where they tried to corral Susskind again. Susskind was not anxious to endure another session of vituperative cross-examination and insults, so he called administration troubleshooter Jim Culliton and retired to his office. The demonstrators followed and were about to charge en masse into his office when Kevin Lynch, whose office is in the same suite as Susskind's, invited them in to talk.

Lynch and Valda traded markedly conflicting viewpoints on the situation. Among other things, Lynch asserted that Valda had been uncooperative in accepting slides he wanted in the Rotch collection. Valda's version was that Lynch had not adequately communicated to her his desire that the slides in question be purchased. So it went, with several members of the crowd hurling insults at Lynch, who did his best to maintain an unruffled composure. Culliton arrived; Lynch assured him that he felt in no way threatened by the group. Nevertheless, Culliton and Assistant Dean for Student Affairs Dick Sorenson followed the demonstrators as they left Lynch's office and went to the library, there to attempt another confrontation with Reay Freve. Culliton installed himself in Ms. Freve's doorway. Her luncheon was not disturbed.

Though Wiesner made was amounted to a final decision when he endorsed Porter's review, Valda and her supporters do not consider their campaign

ended. In fact, she and a student friend showed up last Sunday night at the President's House at 111 Memorial Drive, where the president was hosting a buffet supper for Senior House residents. They buttonholed him but he refused to discuss the matter further and pointedly requested they leave. They did.

Through all this the administration has remained adamant in its refusal to make public the specific charges against Valda, or to grant an open hearing. Valda herself was not allowed to see the complaints against her until February 1, when Kevin Lynch, "confronted" at his office, agreed to release Susskind's letter to her.

Until now, all that has appeared in print concerning the firing of Valda Maeda has been partisan in nature. SDS/UAG leaflets are not known for their objectivity or fair reporting, and the administration, which does not like to air its linens, soiled or otherwise, in public, has not broadcast the issue. An ironic non-reference to the dispute appeared in the January 19 *Tech Talk*, which carried an article entitled, "Employee Grievance Procedure Outlined," a rehash of a one-year-old policy statement concerning complaints over discrimination. A close reading of the article does not refute SDS-UAG's contention that, except in cases involving blatant

racial or sexual discrimination, there exists no grievance procedure for untenured, non-union employees, other than that provided by "administrative review," which demands that employees have faith in the impartial judgments of their employers.

* * *

There matters stand at this writing. The abstract issues raised, though thorny, seem amenable to eventual resolution — even Lynch and Susskind agree that new grievance procedures are needed. But in the meantime it is difficult to judge, in an atmosphere of accusation and rhetoric from both sides, whether Maeda's firing was justified. It is not my intent to offer a conclusion in these pages, but only to shed some light upon what both sides have been saying.

* * *

There is no direct evidence, even in SDS-UAG's literature, that Valda's firing was explicitly political. Circumstantial evidence exists, but even that is shaky. Susskind's membership on CJAC may have disposed him unfavorably toward Maeda's UAG associations, but he denies it, and in any case the complaints originated with Lynch, who says he had no knowledge

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NOTES

* Finally, MIT has gotten an entry for the Urban Vehicle Design Competition off the ground. We are still looking for people interested in the areas of emissions control (Wankel engine), safety, bumper design and accident prevention methods. Credit for work done can be arranged through UROP. If interested call Dieter Herrmann at 846-0722 evenings, or Mike Martin at x3214 or 247-8029. Also, contact with us may be made via Prof. John Heywood, x2243.

* The Women's Forum, focusing on problems of particular interest to women, meets on Monday at noon in the Bush Room. Women students and student and faculty wives, as well as other members of the MIT community are welcome.

* The National Organization for Women, together with the MIT Department of Political Science, will sponsor a program on current Massachusetts legislation affecting women on February 8, 1972 at 8 pm in the West Lounge of the Student Center.

* Petitions are available for Undergraduate Association President and Vice-President and class offices in W20-401. The election will be March 1.

* MIT Dance Workshop - first meeting, organization and experiments with sound. No previous dance experience required. Tuesday, February 8 at 7 pm, McCormick Gym, Refreshments.

* Dr. David Scotch will hold a group meeting at 2 pm with all current NYU applicants and at 4 pm with all premedical students on Wednesday, February 9 in room 9-550.

* Interested in jobs in law-related fields? The Urban Legal Services Project will hold a meeting Wednesday night at 7:30 in room 407 of the Student Center to discuss plans for second term and the summer. Term-time work can be arranged and the outlook is very encouraging for a number of paid summer positions. Attendance at this introductory meeting is very important. If you are interested but cannot attend, call Neil Cohen at x1726 or 492-6983.

* MIT Students for McGovern is organizing. Our first meeting will be Thursday, February 10, at 7:30 pm in the West Lounge of the Student Center. For more information, or if interested but unable to attend, contact Dave Sullivan, dl. 0178.

* Interested faculty and students are invited to attend a discussion with Philip Yasinski of the Institute of European Studies sponsored by the Foreign Study Office. The meeting will be held in the Jackson Room, 10-280, Wednesday, February 9 at 10:30. Mr. Yasinski will speak on opportunities for undergraduate study abroad at IES centers in France, England, Germany, Austria and Spain. Refreshments will be served. All are welcome!

* Registration for English conversation classes for foreign wives at MIT will be held on Friday, February 11 from 10 am to noon in room 10-340. Classes will meet regularly on Tuesday and Thursday mornings and are available at all levels of ability. Child-care will be provided for pre-school children. For more information, call Mrs. J. Francis Reintjes, 484-3595.

UROP

The Draper Laboratory, a large, on-campus research and development center engaged in many diverse applications of instrumentation technology, is now offering a host of opportunities to UROP students. Some of the opportunities are: effects of high pressure (10,000 psi) on electronic components; stability, sensitivity, and external environmental coupling of 1 pt in 107 differential pressure transducers; design and evaluation of an incremental tape drive for tape recording and play back; design of a one way heat flow thermal transfer element, and many more opportunities not listed here. For further information, please call or visit Philip N. Bowditch, DL11-215, x821355.

The UA: who governs whom?

By Lee Giguere

Whereas it seems wise that all activities of the undergraduate students of the Massachusetts Institute of Technology should be so organized as to be under the review and control of the undergraduates; and

Whereas it is right that the undergraduate students of the Massachusetts Institute of Technology should be organized to make their views known to and to act with those other bodies and groups at the Massachusetts Institute of Technology whose decisions affect undergraduate students;

Therefore it seems necessary that the entire body of undergraduate students should be brought together as a unit in order that legislative, executive, judicial and representative powers be conferred on some central body...

-Preamble to the Undergraduate Ass'n. Constitution (The Tech, 3/4/69)

Written three years ago, this preamble expresses the principles that guided the framers of the present Undergraduate Constitution; just as certainly, these words reflect the times that gave birth to them. Concern for the democratic control of institutions and the growing interest of students in the governance of universities stand out as stark reminders of the issues of that year. However, times have changed, and the concerns of three years ago no longer have the hold they once did on MIT undergraduates. In fact, student government at MIT is a contradiction in terms: it does not truly represent students, nor does it govern.

The General Assembly

The undergraduate constitution established a representative form of government with the so-called General Assembly at its center. The GA was to be the focal point of all the activities of the Undergraduate Association: it was to "review and control" undergraduate activities and it was charged with naming spokesmen for the undergraduate student body.

By means of a system of quasi-independent committees, including the Association of Student Activities, the Finance Board, the Nominations Committee, the Agenda Committee, and its own Executive Committee, the GA was given control over non-academic aspects of undergraduate life with the exception of the internal affairs of the living groups themselves. It was to approve the budget of the Undergraduate Association and it was to "elect representatives to Faculty and Administrative committees as needed." In effect, all the "power" of the Association was vested in the General Assembly (or, in the interim between its meetings, the Executive Committee).

It soon became evident, however, that the GA had no real power. The quasi-independent committees, particularly Finboard and Nomcom began to act more and more independently. Their work was of such a nature that it was simply impossible for the GA to review it effectively. Finally, when it came to a showdown with the administration over a

proposed Student Homophile League mixer, the GA stood its ground and was humiliated, demonstrating its impotency once and for all.

But the downfall of the GA was due as much to its own constitution as to any failing in its ability to control the supposedly subordinate committees. According to the constitution (Article II, section 2): "The General Assembly may discuss any topic and make recommendations in any area..." It was just a sweeping yet empty charge that led to the GA's ultimate collapse. Since it could debate anything, it often did, considering topics about which it could do nothing - the GA became little more than a debating forum. Its membership, at that point, quickly lost interest. By the fall of 1970, the quorum had been reduced several times; it was simply impossible to attract enough members to the meetings for the body to conduct business.

Part of the weakness of the GA was also the result of its lackluster membership: most of the representatives were such in name only - very few were dedicated to the GA as a pivotal part of the Undergraduate Association government.

The final solution to the question of how to deal with the General Assembly was arrived at last year: UAP Bob Schulte simply refused to call the monthly GA meetings specified in the Constitution. Nobody cared enough to raise a fuss (the Constitution provides that the UAP can be forced by petition to call a GA meeting); and the Assembly simply became non-existent. In a legally ironic maneuver, the Executive Committee has assumed the almost non-existent powers of the GA. (The Constitution provides that Exeocom shall assume the powers of the GA in the interim between its meetings, however, since the Constitution calls for monthly meetings, it has already been violated and technically, the present government is illicit.)

In spite of the seeming collapse of the Undergraduate Association, the real effect of the GA's demise has been nil. All the subordinate committees have continued to do their work: Finboard prepares the annual budget and Nomcom still selects students to serve on faculty committees. Other committees, such as the Student Committee on Educational Policy and the Student Center Committee, also technically subordinate to the "GA," have been able to function quite well in its absence.

It seems clear then, that what goes by the name of the Undergraduate Association is perfectly able to function without the General Assembly, and in fact seems to operate more smoothly without that body.

An ad hoc "government"

If the Undergraduate Association isn't functioning as it is supposed to (according to the Constitution), just what is it that is making it work? Several things have combined to keep what seems to be the essential structure alive: bodies that have "real" responsibilities, like Fin-

board, have continued to fulfill their responsibilities, other groups, like SCEP that satisfy the interests of certain undergraduates (who become their members are also able to stay alive).

While it may seem that these two categories have nothing in common, they in fact do: neither derives their "power" or function from some artificially constructed undergraduate association as did the defunct General Assembly - their powers and functions are extra constitutional.

In point of fact, both Finboard and Nomcom derive their power not from the Undergraduate Association but from the MIT administration and the MIT faculty. If MIT did not recognize Finboard and give it the power to disburse funds to undergraduate activities, it would not exist. Likewise, if the MIT faculty did not recognize Nomcom as the proper body for generating credentials to undergraduates wanting to serve on faculty committees, it would not exist. While one can argue that if either of these facts were not true, the undergraduates could "agitate" until they were given these powers, the fact still remains that the powers of these two committees originate outside the Undergraduate Association.

COMMENTARY

The Tech seeks articles of opinion from all members of the MIT community on topics of immediate or long-range concern. While articles on scientific and technical subjects are welcome, papers that only present detailed technical discussions without either personal commentary or an examination of the subject's non-scientific impact will not be accepted. No unsigned material will be accepted, nor will articles which can be construed as being libelous.

The Tech will continue to publish *Letters to The Tech* as they are received.

The other student committees, like SCEP and the various special task forces that have existed, come into being and stay alive primarily because enough students are interested in them to maintain their membership. Their existence and functions are really self-generated and they too could exist whether or not there was any such thing as an Undergraduate Association.

The reality of the situation is clear; the Undergraduate Association does not derive its powers and functions from the collective body of MIT undergraduates the way a government supposedly derives its powers from the "consent" of the governed. Further, it neither represents students nor in any way governs them. The time has come for a re-examination of the artificial construct called the Undergraduate Association.

Some proposals

A far better "Association" would be one which would serve as an administrative focus, rather than an "executive, legislative, and judicial" organ. It could serve to coordinate the activities of the quasi-independent bodies now in existence and could assist, as Exeocom has been for the past few months, students who have interesting projects they wish to explore. This central administration would need to have no "power," nor would it try to maintain the fiction of being representative.

At the same time, this "Association" would have to abandon any pretenses of representing the undergraduates of MIT. There should be no chief executive such as the UAP: such a post only encourages the illusion that there is someone who represents "student opinion."

Furthermore, this "Association" should reflect the fact that the prime affiliation that MIT undergraduates have (besides the official and professional attachments to MIT itself) is to their living groups. While the present Undergraduate Association does not, in any real sense, govern, the living groups do; the formal "Association" should recognize this fact.

With the election of the new "government" only a month away, this may seem like a bad time to begin a re-organization of the Association, but in view of the reality of the situation, it seems imperative that something be done soon before we are all swamped by illusions.

Letters to The Tech

To the editor:

I would like to protest the strong anti-homosexual bias which was implicit in "Scientist promotes New Rural Society" (*The Tech*, Jan. 19, 1972) by Paul Schindler. In speaking of the many problems caused by overcrowding in cities (he mentioned "violent crime, poor housing & bad education") he cited an experiment with rats, where over-crowding led to an increase in "the incidence of homosexuality, violence, and general neurotic behavior." He proceeds to argue that we should therefore move towards a rural society.

I object to the ranking of homosexuality among the evils caused by overcrowding, or using it as a reason for de-urbanising society. Cities have many positive attributes (what rural community can support an opera company, a ballet company, two symphony orchestras, several professional theatre groups, plus literally hundreds of amateur cultural events of all sorts?) I question the implied correlation between over-crowded rats and over-crowded people, and I suspect that those rats were far more over-crowded than people are likely to ever get (except possibly in concentration camps),

but even given the connection, ranking it as a negative attribute of cities implies a negative view towards homosexuality. Since the author made no attempt to justify that view, nor has it been generally demonstrated to be true, he is obviously resting his argument on a general cultural prejudice of the most vicious and irrational sort. This not only brings into question the integrity and supposedly scientific impartiality of the author; it also reflects badly on the editorial position of *The Tech*. I hope in the future that *The Tech* will either refrain from publishing articles which irrationally disparage any segment of the community, or will give the representatives of those people who are being attacked a chance to reply to the attacks at the same time and on the same page.

Stan Tillotson '71

(Note: While Mr. Tillotson's point about the article "Scientist promotes New Rural Society" is well made, he is mistaken in assuming that it represents the editorial position of this paper. The 'attack' was not an attack at all, but simply a mistake on the part of our reporter in presenting his material. -Editor)

music

Two master guitarists
play Symphony Hall...

Two guitarists with excellent reputations in their respective fields of music have each put out albums recently, and were teamed up at a concert at Symphony Hall late last month. That evening was billed as featuring Jerry Garcia with Howard Wales, with John McLaughlin second-billed. As to who deserved to headline is yet another matter.

John McLaughlin has played with the likes of Tony Williams and Miles Davis in the area of jazz. He has earned the reputation of being just about the finest electric guitarist around, one of the first to delve into distortion, use of wah-wah, and other effects. Now, he has gathered up a band of his own, one that may prove to be the most exciting amalgam to hit jazz in quite some time. Backing McLaughlin are an excellent drummer, Billy Cobham; a fine electric pianist from Czechoslovakia, Jan Hammer, Jerry Goodman, virtuoso violinist from the defunct Flock; and an adequate bassist in Rick Laird (possibly the group's weak point).

The band, called the Mahavishnu Orchestra, comes through on their album, *The Inner Mounting Flame* (Columbia), as little short of phenomenal. They are the most interesting jazz ensemble I have ever heard, as they manage to maintain rigid enough structure to much of the music as to prevent boring, rambling improvisations (the likes of which mar much of modern jazz). McLaughlin's masterful guitar work is excellent, particularly on cuts such as "Meeting of the Spirit," "The Dance of Maya," "You Know You Know," and the beautiful "A Lotus On Irish Streams." Goodman's violin is also outstanding, perhaps better than with the Flock, as he seems to have his place in a jazz group.

As the warm-up act at Symphony Hall, the Mahavishnu Orchestra was, amazingly, better than on record. They were extremely tight and clean in their linearly-structured sound. Cobham's drumming was a treat (one of the few times I could ever say that about a drummer), with Hammer and Goodman adding mostly crisp accent lines, but at times, precise solos. McLaughlin was superb playing a double-necked 6- and 12-string guitar, bordering intentionally on distortion, and occasionally venturing deeply into it; simply leading the music to soaring, inhuman levels.

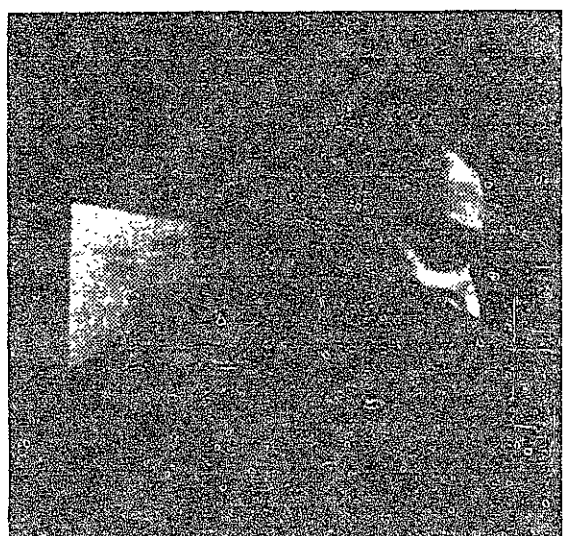
McLaughlin has gone through many changes over the years. For most of his career, he was considered a master of the electric guitar. But, fairly recently, he underwent a religious conversion of sorts, joining the same sect as Larry Coryell, another master jazz guitarist. The change seems to have made McLaughlin a much warmer, more subtle individual; a softness apparently reflected in his previous album, *My Goal's Beyond*. That record was

solely acoustic guitar, with backing including several Indian instruments. It was thought that he had abandoned the electric guitar, for a more mellow style. But his appearance on Miles Davis' *Live-Evil* brought an end to those speculations, and shortly thereafter, *The Inner Mounting Flame* was released. Talking to him after the show I found John McLaughlin very gentle and warm, with a kind and friendly nature that would belie his sometimes violent guitar licks. He indicated that the *My Goal's Beyond* album was less of a transition than an exploration and development of one phase of his music, and what he is striving for is "spiritual perfection." For my tastes, he's on the verge.

Jerry Garcia is yet another story. The concert was billed as a Jerry Garcia gig, which in itself was misleading, but served the purpose of selling out the show. It was meant to be Howard Wales and friends, a fact that became apparent when Garcia only played about half a set, leaving Wales alone with bassist, drummer, and second guitar. At least while Garcia was on, one could expect some interesting lead work, which was the case. Yet an hour of improvised guitar work around exceedingly banal rhythms gets boring to the point of gnashing teeth. Remove the guitar work, and replace it with inadequate organ work, featuring a lot of charming chords but little music, and the whole thing becomes unbearable. Garcia came back for a few more numbers at the end, but that didn't save the set from being most disappointing and anticlimactic.

Jerry Garcia's solo album, *Garcia*, (Warner Brothers) fares a bit better. "Bird Song" and "Sugaree" are excellent cuts, while the rest of the record ranges from not bad to pretty poor. "Deal" and "The Wheel" are the best of what remains, though even they are marred by quite predictable lyric structures that have characterized much of the recent Grateful Dead work. The bulk of the second side is admittedly an ego thing devoted to Garcia's experimenting in the studio, and virtually without exception, is rather uninteresting. Yet the question comes up, in regard to both the album and the concert, as to what you can get away with if you are Jerry Garcia or someone equally

~~~~~ Please turn to page 8 ~~~~~



John McLaughlin

## ARTS



Paul Williams, Harvard '65 and director of *Dealing*

## film

Paul Williams' *Dealing*  
is in-bred Harvard...

It was a movie preview just like in the movies: bright lights and stars and a live band (even if it was a high school band playing popular marching tunes). And, for a change, the movie was worth the hoopla. *Dealing, or the Berkeley-to-Boston Forty-brick Lost-bag Blues*, has a tongue twister title, some adequate music, some fine performances, and a lot of action.

It was all attractively packaged by director Paul Williams, who was brought in from California for the occasion, and made to talk to the local reporters by the ever-vigilant Warner Brothers PR man. The movie was something of a novel experience for the 27 year old filmmaker: "This is the first time I was paid a salary for directing a film. I haven't yet made a killing in the movie business," he stated in an interview to be aired on WTBS.

This is William's third feature film, and although the first two received reasonable reviews, they were not great commercial successes. *Dealing* is looking good; it has filled the Savoy theatre several times, and that is a very large theatre to fill.

*Dealing* has the same title as a book written by Michael Douglas, which is a widely-known pseudonym for the brothers Crichton, one of whom (Michael) wrote *Andromeda Strain*. Williams made it clear that the studio bought only the title: "a lot of the action plot in the second half comes from the book, but most of the characters are my own... I haven't dealt dope from Berkeley to Boston, but I certainly know people who have." Williams was allowed to re-write the screenplay so that the film was

"based much more on my own experiences."

His previous films have been based on personal experience, he noted, something which is rare "within a system that doesn't normally allow you to make a film in a personal way." He described his first feature, *Out of It*, as being about his high school experience, and his second, *The Revolutionary*, as being about things that happened to him later. He denied first hand knowledge of the main action of this film.

The film centers around the lackey (Peter) of a dope-dealing hip capitalist (John) who cares nothing of dealing pot from his Harvard dorm, but gets very fearful very fast at the mention of skag (heroin). Peter goes to California, and falls in love with a beautiful girl named Susan, with whom he makes love in a recording studio after all her friends (who were his contacts) are busted. He returns to Boston, and finds he cannot live without her.

Up to this point, the script does a fine job of showing some aspects of real life in a real college, something that films have rarely been able to accomplish in recent years. With a couple of embarrassing lapses, which were properly booed by the opening night audience, the dialogue and love scenes just capture the perfect balance between the touching and the humorous which tends to mark real life. (Williams noted at a party later that the crowd had "properly hissed the villains and cheered the heroes;" and in general reacted properly to the film. Thus, one must assume that the observed reactions were the desired ones.)

The rest of the film is the action plot of the original book, and while it is more exciting, it has somewhat less verisimilitude. It shows Susan flying dope to Boston and getting busted, and Peter's eventually successful attempts to get her freed, making use of the greed of a crooked cop. The climactic final scene seems to lack a little accuracy in terms of the number of seemingly dead people who rise to squeeze off one last bullet, but it is very well staged, and maintains a high level of excitement along with the high level of blood and gore.

The first part has good cause to be sympathetic to college students; it was co-written by relatively young 27-year-old David Odell (who was Williams' freshman roommate at Harvard) and Williams. Odell, who was brought into screenwriting by Williams, also wrote the screenplay for the porno-comedy hack *Cry Uncle*.

Odell, as a matter of fact, had to be enticed into the movie industry, on the basis of Williams' starting premise in the motion picture industry: "that there were a lot of dummies in the movie business, and I was going to do all right because I was reasonably bright, and there weren't too many reasonably bright people around." Williams went on, "I tried to bring a lot of bright people along me, who weren't necessarily interested in the movies. So, when I went to New York, I asked David to come along and be a screenwriter, while I would pay what he

~~~~~ Please turn to page 6 ~~~~~

theatre

The Proposition
starts its fifth year...

There's a room in Inman Square that is painted almost entirely in flat black, including the hard, Quaker meeting-like benches; the only relief is provided by one, stark white wall. In front of the white wall is a platform, where, for the last four years, *The Proposition* has been presented.

On February 2, which the Mayors of Cambridge and Boston and the Governor had all proclaimed "Proposition Day," *The Proposition* began its fifth year, making it easily the longest-running production in the Boston area. The obvious question to ask is: "Why has it lasted so long?"

Upon seeing it, the answer is equally obvious: "Because it really is that good, and for another thing, it's never the same." For *The Proposition* is a collection of improvisations, based on objects and activities proposed by the audience; hence the title. The actors take the suggested activity and transform it into an extremely funny, theatrical form,

e.g., "cleaning out the kitty litter" done in the style, successively, of a French, British, Swedish, Japanese and Italian film. The action depends a great deal on mime, all of which is excellent, but the range of sounds which the actors produce is what is truly amazing. They manage to sound British or French without ever speaking an actual word, and their imitation of an orchestra warming up is incredibly realistic.

However, the talent of the group, which is considerable, is not limited to mime and sound effects; they also sing and dance. The singing, especially, is very good, as was demonstrated in both an opera (based on the roller derby and ice cream and which introduced such great new flavors as "penicillin fudge" and "spaghetti ripple" as part of an incredible story line) and the finale, a musical. The musical was based on "chimney-sweeping," "flagpole-sitting" and a "baseball bat." It all ended up in a girl-chimneysweep-meets-boy-flagpole-sitter and they-play-baseball-ever-after routine.

The Proposition can and should be seen over and over again. It has a really fine and extremely talented cast, which, along with its novel basis, make it a rare

and unusually entertaining theatrical experience. And for those of you who want to regress a little, there is a children's version of *The Proposition* on weekend afternoons which is also very good, and involves the most original fairy tales you will ever hear.

~~~~~ Sandy Yulke ~~~~~





## media

In which we "cover" a  
WTBS live taping . . .

We've been amused of late to see unsigned pieces appearing in *Tech Talk* written in the narrative style and utilizing the editorial "we" of the *New Yorker*. These efforts we understand to be the work of Peter Spackman, a technical writer whose usual literary output consists of the excellently composed, magnificently printed "Reports on Research" which the Institute sends to the MIT Associates and to participants in the Industrial Liason Program. The *New Yorker* imitations are meeting with much enthusiasm among MIT's hired writers, we're told, and even Director of News Services Robert Byers is thinking of trying his hand at one — anonymously, of course.

Looking at the latest *New Yorker* imitation in last week's *Tech Talk*, it seemed to us that it would be so much fun to write that way, and so easy, too, that we started looking around for some event to "cover," as journalists say. At first, we thought of running into Mr. Spackman in an aesthetically pleasing way, and asking him a few questions, but while we were pacing up and down Massachusetts Avenue last Saturday, debating with ourselves the feasibility of such a thing, we noticed that the door to Building Nine, which would normally be locked over the weekend, was propped open by a brown naugahyde half of what might be a container for a reel of recording tape. Picking up the doorstep, we discovered the letters "WTBS" stenciled in white paint on its side, and we decided to investigate within.

Our search for a *New Yorker* imitation was rewarded in room 9-150, a moderately large, well-appointed lecture hall, with plush blue seats in sharply rising rows. On the stage area, a number of young men were setting up two boom

microphones, while another played fitfully upon an electric organ. At a table off to the side, an audio engineer was earnestly experimenting with what we guessed were volume levels.

We introduced ourselves to a stout, hirsute young man wearing a black shirt, black socks and shoes, and a white acetate tie and white suit with bell-bottomed trousers, who was to be the star of the show, "Eugene Oregon," although his real name was Paul Schindler. We began by asking him, while the engineer in the corner of the stage cried "You're back-feeding!" to one person or another, what "live taping" meant. "Live taping," Paul said, "means that whatever happens, the tape will roll."

Paul supplied us with the names of the other participants in the taping. Alan Baumgardner would be organist and would supply a number of falsetto voices as need arose. Harry Klien, who was pacing behind a podium, would be the announcer. The engineer's name was Jeff Rubin. At the other side of the stage from the engineer's table sat a young woman in jeans and a sweatshirt with "MIT Stud House" lettered upon it in white: Paul's fiancée, Sherri Grobstein. She held a number of signs upon which appeared the words, "Laugh," "Clap," "Clap a Lot," or "Hiss," one of which she would hold up on occasion during the upcoming taping.

It was by now 2:30. Some five or six persons had appeared, and would comprise the audience. While Harry practiced openings ("Hello, hello friends, and welcome to the Eugene Oregon Show — hey, that's not bad!"), Paul briefed the audience. "Clapping for radio is a fine art," Paul said. "There's a way to clap that makes it sound as if there are twice as many people in the audience. You just clap twice as fast." He suggested that the audience practice clapping, and Sherri held up the sign that said "Clap a Lot." Then Paul said that the audience should

~~~~~ Please turn to page 8 ~~~~~

film

Dealing, from pg. 5

needed to live on. It turned out to be \$60 or \$70 a week, at first." Thanks in part to Williams, there are a number of Harvard grads in the industry now, including several from his class, the class of '65.

Dealing, in spite of the pretensions which, it seems, are inevitable in the advertisements, is little more than a fine entertainment vehicle. The message, stressed time and again, is that dealing is a very heavy trip with little room in it for people who are in love. The message could just as well be that people who sell pot are nicer than policemen, or that you indeed are not the only person who knows a smug son-of-a-bitch like John. (According to the actor who played the role, John Lithgow, the mannerisms and style were borrowed, at least in part, from people he knew in school who were cut from the same cloth. "I was never that way myself," he noted.)

Williams, when pressed, admits to finding *Dr. Strangelove* his favorite film, while not being too sure about his own efforts. "I don't really like all my films. They are very nice films; they're honest, and the level of craft is fairly high." This is true, at least, of *Dealing*, in which both camera and sound are used to good advantage on several occasions to maintain, create and then suspend moods of great tension and excitement.

Part of the high craft level is evident in the careful cutting of this film, which took, according to Williams, only five weeks, unlike one of his other films which took nine months. He was slowed substantially on that early film by the young man who spliced film for him, confirming what has now become a policy with him, in spite of the unpopularity with younger film-makers which this engenders: "I hire these old guys. They've made 60 or 70 films, and they are just physically fast. They get the film down off the movieola and make the splices quickly. They don't argue when I make artistic decisions." Unlike many directors, Williams does not do his own splicing because "I don't want to get bogged down."

The other half of Pressman-Williams Productions is the 27-year-old producer, Ed Pressman, whom Williams met in London just after graduation. Both are intimately involved in the original selling of an idea to a studio, but once underway, Williams is the artist, and Pressman handles production details. The relation is ideal only if the two are friends though, according to Williams. "There are gray areas. Suppose you want to re-shoot a scene, and that will cost you \$20,000. That's both a money and an artistic decision. Sometimes there are tradeoffs."

This is a part of the film-making process that Williams noted that most film schools are weak in. "The major thing that people don't learn in film school, (and the reason that many of them never get to make feature films) is 'hustle.' It's a question of 'How do you sell yourself,' and 'How do you get people to put up thousands of dollars for

an idea?'"

"You have to be able to inspire faith in people, and make them believe, and that's a very key process. You have to keep on doing it; in the beginning you have to sell private investors, and later you have to sell a studio . . . You certainly don't know what you're doing; you know what you know, which can't be very much, because you never made a feature film before, just a bunch of shorts. You have to make believe you know a hell of a lot."

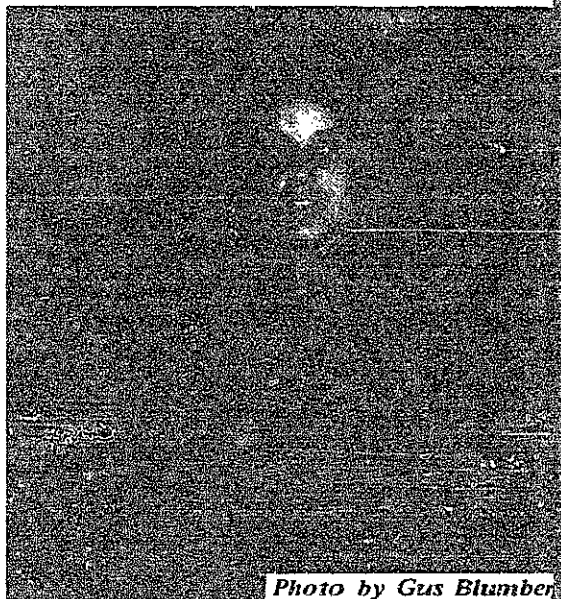


Photo by Gus Blumberg

Barbara Hershey, co-star of *Dealing*, at the Savoy on opening night.

By looking at *Dealing* one would think that Williams now really does know a hell of a lot, but he thinks his next will be the first in which he will get everything together. It will be an adaptation of Vonnegut's *Sirens of Titan* written by Odell and himself. "We talked a lot to Vonnegut; he really likes David . . . We're sticking pretty close to the book with *Sirens*, but it can't be perfect, because then it would be six hours long."

When contemplating the prospect of achieving financial success with his current film, Williams often refers to honesty, some of which is the result of his personal experience. This experience holds out hope to some: "When I was taking still photos, I wasn't getting into the intellectual life of the *Crimson* very much, so at one point, I reviewed *War of the Buttons*. After that, I reviewed movies a lot, and took the photography course the first year it was offered. After that, it was a matter of three shorts Gabe Pressman, two features, and the good luck of having Warner Brothers offer him a project which he wanted to do a film on: Harvard and dope. *Dealing* is about both."

He did finally talk about his own first dope experience, one of the first at Harvard. "The first time we had pot at Harvard was when a friend brought a joint from Bennington. We closed the windows and locked all the doors and took the phone off its hook. Then we lit a candle, and it was a strange experience. One guy went hopping all around the room. I was interested in the visual aspects . . ."

At the Savoy I

film

The Hospital:
Is medicine the
best laughter?

The Hospital is billed as a black comedy, and it certainly is that. Every laugh in the film, and there are many of them, is tied up in some way with death, or near-death.

The line, "Get him out of this hospital before we kill him," spoken by the chief doctor, George C. Scott, sums up the premise of the entire film. The three parallel themes of the film are the problems of the hospital, the foibles of certain recognizable hospital stereotypes (said one patient: "To be sure I was left alone for an hour, I pressed the buzzer for my nurse."), and the incredible inefficiencies of which modern medicine is capable.

The second scene, in which the hospital director is driven to work by a chauffeur through a crowd of angry local residents, sets the mood for the hospital's problems. The community opposes "expansionist policies," and establishes this opposition by demonstrations for the TV cameras. This plot is a backdrop, and is established mainly by sight, not by elabo-

ration.

The hospital stereotypes are delightful, including the bitch from accounting, who states with candor, "You're the angels of mercy and I'm just the bitch from accounting." She's the one on the posters for the film who says "you're not leaving until I get your Blue Cross number." The drone nurses, the money-grubbing doctors who incorporate, they're all the same as in real life.

The failings of modern medicine form the core of the plot, as the opening scene shows. Time and again, incompetent errors are made, resulting in death after death. How all this can continue to be funny is very, very difficult to explain, but it is, and not just to me but to the entire near-capacity crowd present last Friday night.

Paddy Chayefsky, the screenwriter, deserves a pat on the back as the best writer in the genre of black comedy this side of Kurt Vonnegut. The dialogue drips with irony, and the personal problems of the impotent hospital executive become those of the impotent world. The dramatic moments are truly dramatic, yet detract not one whit from the comedy which surrounds them.

At the Sack Cinema 57

~~~~~ P.E. Schindler, Jr. ~~~~~



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All Tickets \$2.25  
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Wednesday, February 9, 1972  
5:15 pm, Lecture Hall 9-150

The Technology of  
Social Observation

Dr. Robert Coles  
Research Psychiatrist  
at Harvard University

7:00 — 9:00 pm: Respondents and Discussion  
Respondents:

Leon Eisenberg, Psychiatrist-in-Chief,  
Massachusetts General Hospital  
Harold R. Isaacs, Political Science, MIT



## books

Another look  
at B.F. Skinner...

The nature of man has long been a crucial topic for legal, philosophical, religious, and political speculation. Debate on the point has entertained the interest of some of history's greatest thinkers; the arguments proposed have been among the more aesthetic accomplishments of man. Some of the proposals have been enshrined among the world's most popular religions or hallowed as the foundation of a system of law enduring for centuries.

Much of the past 2,000 years of such thought has been characterized by a belief in some sort of "inner man," charged with the responsibility for directing the body and either blessed with a free and autonomous will or cursed by shackles to some outside force. The scientific revolution, however, has encouraged a rather different perspective of the nature of man, and B.F. Skinner's *Beyond Freedom and Dignity* is one of the more well-known popularizations of some of the attitudes involved.

Much of Skinner's approach owes its basis to the pragmatist doctrines William James introduced to philosophy and psychology near the turn of this century. Pragmatism proceeds from the assumption that there are no givens, that physical evidence proves the existence of abstract theories providing the justification for physical events. A pragmatist would argue that an apple does not fall to the ground because gravity exists, but the falling of the apple proves gravity to be a useful theory.

Though a fundamentally different approach to philosophy, pragmatism is not without its own logic and appeal. Applied to the question of freedom of will, it introduces an interesting perspective. Feelings of aggression, as Skinner uses for an illustration, do not cause aggressive moves. Rather, something about an individual's environment provokes an aggressive response, and the aggressive feelings are a by-product.

So the autonomous man falls prey to the double attack of pragmatism and science. Pragmatism downplays man's feelings to emphasize his actual response

and actions, while science marshals the supporting evidence for behaviorists. The dispute is between the view that "a person's behavior is at least to some extent his own achievement" and the feeling that "a person's behavior is determined by a genetic endowment traceable to the evolutionary history of the species and the environmental circumstances to which he has been exposed. Neither view," continues Skinner, "can be proved, but it is in the nature of scientific inquiry that the evidence should shift in favor of the second." What he leaves unstated, but the reader can easily grasp, is that "the nature of scientific inquiry" has been responsible for much of man's progress over the past 300 years.

But it is one of the weaknesses of *Beyond Freedom and Dignity* that Skinner decided (in this context, at least, the word still has a clear meaning) to omit any presentation of compelling scientific evidence for his approach, leaving his detractors to insist that nothing has been proved. The book was intended, no doubt, to reach a non-scientific audience, but Skinner might have done a little bit better than appeal to experiments with pigeons or guess at the results of swapping Hottentot children with the babes of English nobility.

If you are willing to accept Skinner's theses without the evidence (as most of the scientifically-minded in the MIT community will no doubt do), you will find his arguments about environment and culture quite rewarding. It is culture, he argues, that lends man his dignity and freedom (in another element of the pragmatic style, the words are re-defined to fit Skinner's argument). In cultural design will the behaviorist find the setting for the full scope of his talents, and cultural survival displaces other ideals as the supreme goal. A process of cultural evolution, Lamarckian rather than Darwinian, traceable through history, could be carried into the future by design rather than accident, always in the direction of sensitizing man to more and more remote consequences of his behavior.

There are many, of course, who would object to the contrived (or controlled) atmosphere of such a society. "There is no virtue," Skinner replies, "in the accidental nature of an accident. A culture

evolves as new practices appear and undergo selection, and we cannot wait for them to turn up by chance." A behavioral technology of sorts is already available, and we might even now begin a reconstruction of our living patterns.

And there are many who would raise the spectre of 1984 or *Brave New World*. To these detractors Skinner's answers are not at all convincing. There is a certain reciprocity that exists in the relationship between the controller and the controllee in any circumstance, he notes, and the key to avoiding abuses is to ensure that this reciprocity remains a dominant factor. But he offers no way to be certain that this counter-control will be preserved. Or Skinner argues that man's individuality will be continued by his participation in the re-design of the new culture — "Man himself may be controlled by his environment, but it is an environment which is almost wholly of his own choosing." Somewhere in the middle of his presentation the distinction between the individual and the collective man is lost, and Skinner has done little to comfort those who fear a future of robots.

The discussion about culture lends to a consideration of the nature of man himself, and Skinner seems to couch his ideas in a presentation that might be less likely to scare of the lay reader approaching the topic for the first time. "What is Man?" wonders Skinner in his concluding chapter, and nothing forthright emerges. But buried in the tender prose are a few clues — "It is often said that in disposing of autonomous man we must treat the man who survives as a mere animal. 'Animal' is a perjorative term, but only because 'man' has been made spuriously honorific... Man is a machine in the sense that he is a complex system behaving in lawful ways, but the complexity is extraordinary."

*Beyond Freedom and Dignity* is not a book that will convert libertarians or attract many followers from the camps of the undecided, but it is a useful introduction to the behaviorist approach and dogma. Maybe someone will do a better job before Skinner's prophecies of doom materialize.

Available at the Tech Coop

~~~~~ Alex Makowski ~~~~~



Photo by Don Snyder

drama

Homecoming at the
Center for the Arts...

Is there such a thing as a Harold Pinter play with a plot? The closest thing to one is *The Homecoming*, currently being done at the Boston Center for the Arts, by the Marlboro Theatre Company. The players in the Vermont-based repertory company turn a characteristically erratic play into a smooth, professionally run serio-comedy.

But please be advised to laugh when you can; Pinter's work is a devastating study of the mutual exploitation that results when a male society is intruded upon by a woman. The society is a family unit; there are three brothers, and the oldest one is married. Currently living in the family house are the father, Max, his son Sam, and his two younger sons, Lennie, a horseplayer and sometime pimp, and Joey, the youngest, a boxer. There hasn't been a woman in the house since Max's wife died, and Sam and Max's other brother has long since died. The homecoming spoken of is the return of Terry, the oldest, and of his wife, Ruth. Terry departed some six years ago, writing home only occasionally, not mentioning life in America, his wife, or his children. All that the family knows is that he is a "Doctor of Philosophy."

He returns to the family, and is disappointed; he finds the coarse, male ego battles that he had left to avoid. These same battles that his mother had tried to shield him from, the conflicts that she

~~~~~ Please turn to page 7 ~~~~~

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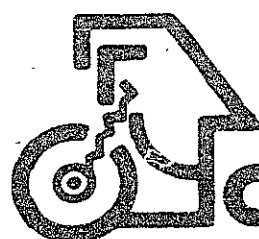


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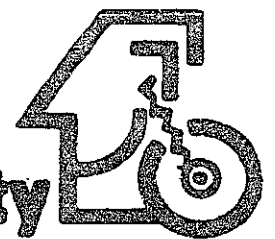
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## music

## Guitarists, from pg. 5

"important." At Symphony Hall, Garcia was much better received than McLaughlin, even though the Mahavishnu Orchestra's stellar set was far and away superior, and easily deserving to be top-billed. On the same line, Garcia will probably be a very successful record, though it also doesn't even approach the brilliance of *The Inner Mounting Flame*; for that matter, very little of the Grateful Dead's material even comes close. My only complaint is that many of the raving Dead freaks could be a bit more objective and realize that, though Jerry Garcia is one of the better rock guitarists, people like John McLaughlin leave him far behind, and so deserve a bit of the accord given Garcia.

Neal Vitale

## Simon &amp; ...

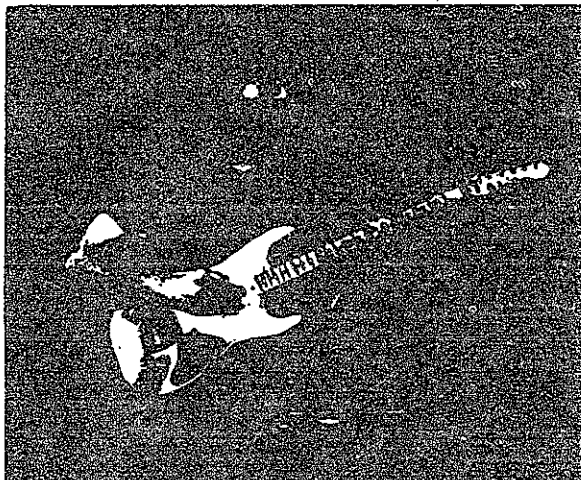
Paul Simon — Paul Simon (Columbia)

No one, at least, is going to accuse Paul Simon of pulling a rush job to get this record out. This is only the third album he has released in almost six years. Art Garfunkel has been busy making films lately, so Paul has gone ahead without him. The new record is molded in the form of *Bridge Over Troubled Water*, the previous album.

*Bridge* was criticized by many who said that it was not very ambitious an effort for such a long interval of time. Yet the album spawned four popular singles and each of the songs became popular separately. So actually, over a period of time, the album did prove to be a substantial one and it still is very good to hear, two years later. This is basically because the songs are each good ones. Paul Simon has said that he wants to be remembered as a good songwriter and his measures of a good song are whether anyone else records it and how it stands up over the test of time. Most of the songs on *Bridge*, *Bookends* and even on *Parsely*, *Sage*, *Rosemary* and *Thyme* still make it as good tunes — few of them

sound dates and they have been recorded by many different and varied artists. So far, Paul Simon would do pretty well under his own criteria.

Unfortunately, while Paul's lyrics on the new album are as good as most of his others, the melodies (with three or four exceptions out of eleven) are largely forgettable, even after repeated listenings. The arrangements can be as good as you want (on this record, they are all interesting), the lyrics can be clever and everything else can be there correctly, but if the listener can't come away humming the song, then it won't make it as a



standard. And you can't hum the melody when there practically isn't one there.

To be sure, there are a couple of real winners, especially "Mother and Child Reunion" (the current single), and "Me and Julio Down by the Schoolyard" (a likely candidate for the next single). The rest of the tunes fall into the "OK" range. Most of them are interesting enough to listen to, but they just don't stick afterwards, except for occasional lines. The arrangements are mainly small ones, several resembling those on *Bridge*. Incidentally, whether Art Garfunkel cares or not, he is barely missed at all.

This isn't really a bad album. It's just that Paul Simon has been known for years as a "good songwriter," good enough so that the two year waits don't seem that long. But this time he may be in trouble.

Jay Pollack

## drama

## Homecoming, from pg. 7

was caught in the middle of, are the battles that take in his wife Ruth. While at first she is quiet and very uncomfortable, the change from living with a sensitive husband in a university to a coarse group of insensitive men living without the presence of any woman affects her radically. She is initially intrigued with her affect on them, and is eventually raped by Joey while Teddy observes, passively. As Teddy sits there he watches as a bargain is worked out whereby Ruth will stay in England and work for them while Teddy goes back to America. He realizes that they are quite serious, resigns himself to that fact and leaves just as Max, through his impotence, sees that the real power in the arrangement is to be Ruth's.

John Devaney as Max and Bob McDonald as Lennie are utterly brilliant. Neither one has to struggle with his accent and their superb timing and expression seem to pull together the entire company and keep the play together. Gregory Dalton is Sam and he perhaps reads a little much into the part, but what he has to add to it is both consistent and very well done. Parnell Hall as Joey and Michael Field as Teddy hold down their parts well; the part of Teddy is well done in the last act, though in the short dialogue acts, such as the second act, his trouble with the English accent keeps the timing just a little bit off. As Ruth, Hilary Waters is excellent, making every little facial expression and every little nuance part of the part, using her eye movements to convey her thoughts.

The entire cast was most effective in that they worked extremely well as a team, knowing each others movements, expressions, and reacting as a unit. The play is done in a small theatre with the audiences sitting right up, almost right in the living room, and one gets the feeling that the actors are looking directly at oneself. *The Homecoming* is an excellent play, but in this production, the acting has upstaged it.

John Kavazanjian

## media

## Oregon, from pg. 6

practice laughing. "For small jokes we want a small laugh. Every third joke is a big joke."

"Are you ready?" Paul asked Alan at the organ, who rolled a glissando off to his right and said that he was. Suddenly two more persons appeared in the room, swelling the audience's size to ten. "Ten! Alan! What'd I tell you," Harry said.

Paul completed his instructions to the audience: "He'll say, 'The New Eugene Oregon Show!' You'll keep clapping until I calm you down." Alan was experimenting with the organ. A chord swelled from an AR-4x monitor speaker, and Alan announced: "That's gonna be as loud as the organ's gonna get."

"A little lower," said Jeff from the engineering console.

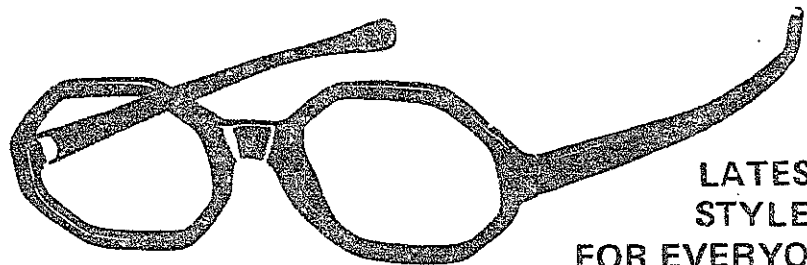
Harry, at his announcer's podium, put on a blue, double-breasted pin stripe jacket, and suggested a rehearsal of at least the show's opening. The others agreed, so Harry began. His opening was drowned out by the enthusiasm of the audience upon the mention of the name of the show, and Harry remained inaudible to us (although Jeff could probably manipulate his levels so that the tape would be alright) until he came to the introduction of Eugene Oregon himself. Paul allowed the applause to continue briefly, an embarrassed smile playing across his face, until, glancing at his fiancée, he noticed that she had held the "Laugh" sign aloft. The rehearsal ended. Harry promised to speak louder.

From the engineering console, Jeff announced that all was ready. The signal from "Radio City" would travel over "program lines" to the WTBS studio, where, for protection, the sounds would be placed on tape on both of the studio's venerable Ampex tape recorders, Alpha and Beta.

For a moment, everyone was quiet. Then Harry cried: "The Eugene Oregon Show — take one!"

"They're small," mumbled Paul, and the live taping began.

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SIMON AND SCHUSTER





## Analysis:

# An inquiry: the Valda Maeda case

(Continued from page 3)

or her radical associations. Valda claims that her boss, Reay Freve, frowned on her activities. Ms. Freve disagrees with Valda's interpretation of events. Her only concern, she claims, was that Valda's political work not interfere with her job as Slide Librarian. Even conceding that Susskind and Freve somehow marshalled a whole series of petty complaints to give the appearance of a major case against her, one would have to impute an extraordinary Machiavellianism on their part to arrive at the conclusion that the whole thing was fabricated.

On the other hand, it is by no means clear whether the dismissal — and its manner of execution — was justified. That there existed considerable animus between Valda and Ms. Freve, and between Valda and certain professors, and possibly other library employees, cannot be denied. That some of these differences may have arisen from incongruities between her values and those of her detractors seems rather likely. It is because of this that determination of fault is difficult: to the extent that personal beliefs are political, and to the extent that Valda's behavior which provoked her superiors was motivated by these beliefs, to that extent could her firing be characterized as political.

To begin to understand any of this it is necessary to review Valda's history as Slide Librarian. This is difficult for several reasons. One is that people are reluctant to talk about such personal matters as on-the-job relations. Everybody is guilty of some indiscretion; also, many of the people interviewed did not want to say things which might be damaging to Valda. (Lynch, Susskind and others expressed the opinion that an open hearing would be bad for her. The paternalism was not appreciated.) The adversary proceedings of a true hearing would bring

out far more, but here are some items:

The first formal indication given Valda that her superiors were dissatisfied with her work is contained in a brief letter from Reay Freve dated July 7, 1971. It read as follows:

*Dear Valda: In view of the problems that have continually arisen in the Slide Room over the past two years it has been suggested in our recent conversations that you might wish to find another position. However, you have expressed a desire to continue, and have confidence that the reasons for my dissatisfaction will disappear.*

*I do not wish to insist upon a resignation at this time, but you should not expect a reappointment for July 1, 1972, if there are continued crises or problems.*

Valda had spent the weekend preceding July 7 at a conference of the National Peace Action Coalition (NPAC). Over lunch, she discussed the weekend with Reay Freve. According to Valda, Reay suggested a more mild approach to politics (such as ACLU). Freve denies that the conversation had any connection with her warning letter.

UAG's first leaflet said "There never were any problems nor discussions of uncooperativeness during these (Valda's first) two years." Freve tells a different story. There had been conflicts between her and Valda, and between Valda and her staff, going back several months. Apparently these were in part matters of temperament, but some were directly related to the efficiency with which Valda was performing her job. The Urban Studies department wanted the slide collection in their field (admittedly a poor one to begin with) built up as a useful teaching tool, and felt that Valda had not made enough progress in this direction. One of Valda's subordinates (who asked not to be named) says that her management of the workers under her was inefficient because she didn't give them a

good idea of their duties — "in the name of freedom of action." (Apparently this attempt to practice egalitarianism on the job backfired.) The assistant further claims that two other slide library staff resigned because they found Valda hard to work with. The implication is made that Valda was taking out her personal problems (she was going through the breakup of her marriage) on them.

Valda's slant is that she was refusing to behave like a stereotyped woman. She blames one incident where she swore at a professor on the man's attempt to flirt with her. Whatever the reasons, Reay Freve, Lynch and others have said that the "atmosphere" in the slide library became one of increasing tension. Ms. Freve claims that she discussed this with Valda, and that Valda verbally agreed to leave last June, but reneged. Valda, she says, "couldn't handle criticism."

An incident last summer illustrates the muddled nature of the whole dispute. Kevin Lynch had asked one of his research assistants to shoot some slides in Europe for the City Planning collection. The assistant returned and tried to sell them to the library at \$1.50 per slide. The usual rate is \$1.00. Valda rejected the slides on the grounds that they were technically poor.

Faculty members at MIT are accorded certain professorial rights by the libraries. In general, any materials specifically requested by a faculty member will be purchased. Unknown to Valda, the RA had been elevated to the status of lecturer — a faculty position. He insisted that she purchase the slides and grew angry when she didn't. Apparently, a heated exchange developed. The RA went to Lynch, who says he came to Valda and requested that certain of the slides (he says 20) be acquired for the collection. She insists that there were only about four slides and that Lynch had not previously communicated to her his desire that the RA's slides be

purchased. Valda says she bought the slides after Lynch's visit. Ultimately, the RA (now lecturer) exercised his prerogatives and the slides were all purchased — at \$1.50 each. The RA wanted to cover his travel expenses, it seems.

Valda's relations with Reay Freve deteriorated after Ms. Freve told her not to expect reappointment in 1972. Some of this appears to have stemmed from Valda's determination to resist losing her job — Freve claims that Valda more or less threatened to "make things very difficult" if Reay tried to get rid of her, and that her attitude became "hostile, insubordinate." She cites as typical an incident where Valda left the library during business hours and told Reay, when she asked her reason for going out, "It's none of your business."

How far dissatisfaction with Valda had gone is indicated by Lawrence Susskind's letter of December 30, addressed to Reay Freve and five faculty members in the School:

... In talking with Valda I felt it was necessary to enumerate several instances which supported the assertions mentioned above. Of course, she is not willing to admit that any of these complaints are valid; moreover, she is convinced that faculty members in our Department (and I presume in Architecture) who have complained about her work and her non-cooperative attitude are indulging in what she calls "character assassination." Nothing could be farther from the truth; but I guess I can understand her defensiveness.

What surprised me most of all, though, was her definition of her role in the library. And, perhaps, this is really the crux of the problem. Valda feels that only she is competent to decide what slides ought to be placed in the slide collection. She does not accept the fact that the slide collection, as it presently stands, is almost useless to faculty and students concerned with issues of city form and environmental design...

... The feeling in the Department is that she does not have the kinds of skills we need to ensure the development of a high quality city design slide collection. Moreover Valda does not seem to be able to work effectively with our students and faculty...

On Monday, January 3, Valda went to Natalie Nicholson, Associate Director of the libraries, and told her she intended to resolve the complaints and struggle to have her contract renewed. Nicholson's alleged reply was that she would have to ask for Valda's resignation if she continued to make waves.

Two days later, Valda was fired.

\* \* \*

It seems likely that Valda was axed prematurely because, aside from the merits of the original complaints, she was getting to be a nuisance. Political animus does not seem to have been the main motive in dismissing her, but may have been a contributing factor if other complaints were present. Despite their vagueness — and such things as "a hostile attitude," while vague, could nevertheless be reasonable grounds for dismissal — such complaints seem to have existed for months prior to Valda's firing and there is little reason to believe several professors and staff personnel are lying.

But there are good arguments to be made that the conflicts between Valda and her superiors, and co-workers, were not entirely her fault. That she had a different conception of her job than the Department of Urban Studies wanted her to have seems apparent. The RA's exercise of faculty privilege to his own profit (or apparent profit) casts doubt on the validity of his complaints.

Nor would it be fair, and it is not my intent, to pass judgement in the press. A reporter's access is limited, and *The Tech* hasn't the space to print every detail of accusation and rebuttal.

There exists sufficient irregularities, or appearances of such, to warrant the hearing Valda and her supporters request. The administration, understandably, is reluctant to grant her this, both out of desire to protect itself and what it claims is Valda's own interest, and because of the precedent it would establish.

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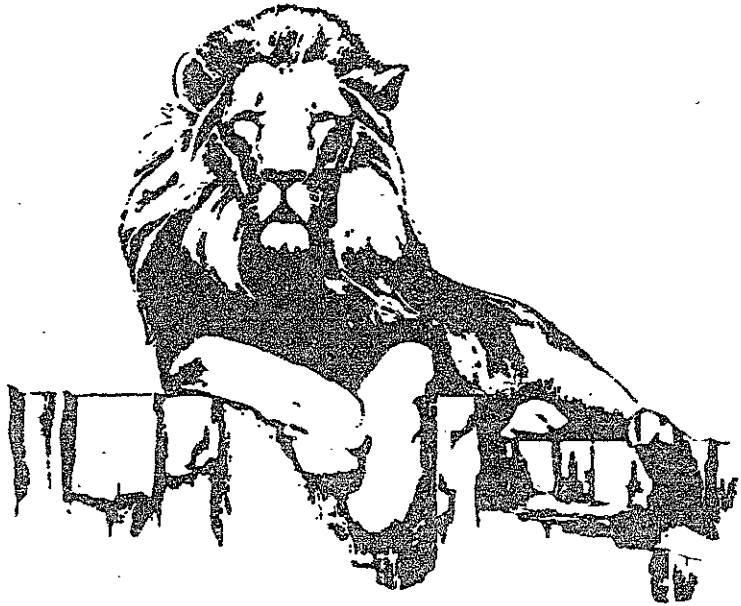
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# SPORTS

## Tech crew at Disney park

MIT crew at Disney World!? Yes, that's right, sports fans. Late last month, 21 oarsmen and coxswains from both the varsity and freshmen squads travelled to Florida and competed in a regatta held at the new Disney World. The Engineer crews performed creditably, with the lightweight eight winning and the heavies finishing in the middle of their pack but beating Syracuse for the first time in years.

Five frosh and 16 upperclassmen, plus varsity heavyweight coach Pete Holland, made up the contingent of MIT oarsmen that practiced and competed in Florida for the last ten days in January. They were guests of the Florida Institute of Technology, and practiced on the Intercoastal Waterway. The crew made best use of allowable time and the favorable weather, rowing two workouts per day, mainly in small boats, and swimming when they weren't rowing. In all they garnered twelve practice days, highlighted by the races on the mirror-smooth lake at Disney World. The lightweight eight beat FIT and Rollins, in a close contest. The heavies rowed in a much bigger field, finishing behind Princeton and FIT, and ahead of Syracuse and Rollins. The races were held over a dis-

tance of 1,000 meters, half of the normal collegiate distance.

An interesting sidelight of the trip was the sinking of one boat during practice on the water. The watertight compartment in the bow of the boat leaked, and on one day of particularly rough water, the shell went down "like a submarine," according to frosh coach Don Saer '70. Don was stroking the boat at the time, and had been telling the coxswain not to listen to the screams of the bow oarsmen.

Saer, who does things out of the ordinary as a matter of course, provides another story. Forsaking his duties as a coach, he went on the trip as an oarsman, and rowed in both races! He first rowed in the lightweight victory, then climbed in the

heavyweight eight to stroke it to third place.

The crew is back practicing in the Pierce boathouse now, working on the rowing tank and the new ergometers. Interested athletes (say from the winter sports that are looking for something to do in the spring), particularly in the heavyweight category, are urged to go to the boathouse and contact Don Saer. It's not too late to figure in the spring season.

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Joe Clift '72, varsity lightweight oarsman, practices for the upcoming season on the new ergometer at the Pierce Boathouse, while Pete Billings '73 records his progress. The ergometer is a strength-building and measuring instrument, which requires the oarsman to exert force to rotate a flywheel against an adjustable friction brake. The work is measured by flywheel RPM's. Along with the rowing tank, MIT crews have the most advanced equipment available.

Photo by Dave Tenenbaum

## Hockey playoff slated; ping pong announced

At the half way point of the IM hockey season, Lambda Chi Alpha held on to a hefty three point lead in A league competition with a 3-0-0 record. Theta Chi held second place with a 1-1-2 record. Rounding out the league standings, Bexley had a 1-2-1 record and SAE was in last place with 0-2-1. In the B league, division leaders were: B1 - Baker A (3-0-0), B2 - Phi Gamma Delta and Phi Sigma Kappa (2-0-0), and B3 - NRSA (4-0-0). C league division leaders were: C1 - Chi Phi (3-0-0), C2 - Bexley Phi Kappa Sigma and Delta Tau Delta (2-0-1), C3 - Zeta Beta Tau (2-0-1), and C4 - Phi Kappa Theta (2-0-0).

MIT IM hockey playoffs begin on Saturday, February 26. A ten team single elimination tournament involving all four A league teams plus the top two teams from each B division will decide the IM title. In the first round, the top 3 A league teams and the winners of the B divisions will receive byes. The quarterfinals are slated for February 27, the semifinals for February 29, and the championship game for March 1.

A second level playoff, also single elimination, will be held among the four C league divisional champions. It is tentatively scheduled to begin on Sunday, February 27.

### Table Tennis

IM table tennis manager Dave Lee '74 has recently contacted living group athletic chairmen announcing some options for the upcoming table tennis competi-

tion. Lee was elected table tennis manager at the December meeting of the Intramural Council, and has some changes in mind for this sport, which enjoys considerable popularity on this campus.

Two options are being considered for this year's event. The first is essentially the same as last year's long, drawn season, with one or two matches for each team over a six week interval. Last year's matches were held in the Baker House basement. Lee characterized the previous tourney as "Mickey Mouse" pairings, where each team was made up of two players, competing in both single and doubles. He believes the system of matching and the length of the tourney contributed to the high number of forfeits.

The other option is to have a tournament on multiple Saturday in the Armory. Players would essentially compete as singles, with another system to be worked out for doubles competition. The shorter time and uniform day of this method should help eliminate forfeits due to simple forgetfulness. An added benefit of this option would be the spectator interest that would derive from having a huge table tennis tournament held on a Saturday afternoon in the well-lit Armory.

Athletic chairmen and other interested parties are requested to reply to the IM office, W32-121, X7947, regarding their choice of options and possible number of competitors.

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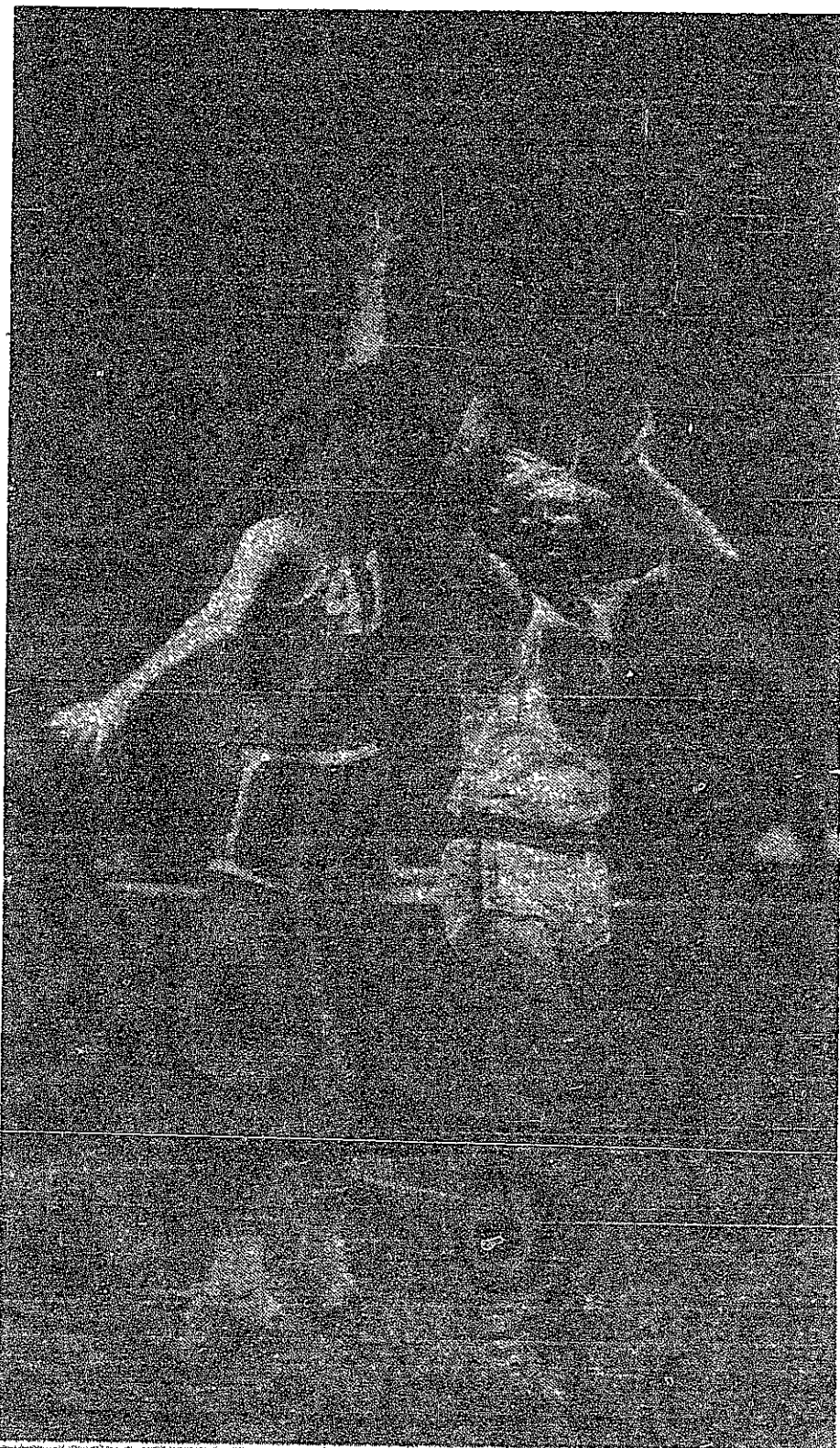
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# SPORTS



Bill Godfrey '72, varsity co-captain, led the MIT basketball team in rebounds against Coast Guard last Friday. The Engineers had an easy win, 80-64, to raise their season record to 10-6.

Photo by Sheldon Lowenthal

## Chicago, Yale bow to gym

The MIT Gymnastics team lifted their record to 5-1 with a double dual win over Yale and the University of Chicago on January 29. The three way meet officially goes into the record books as two dual meet wins.

The meet was a perfect illustration of where the strength lies on the team. Viewed as a single meet, MIT got no first places but won the meet. One gymnast from Chicago got five of the six first places and an Eli got the sixth. The MIT depth was the deciding factor in the meet.

There were some great individual performances in the meet by the Techmen. Captain Dave Beck '72 again broke the MIT floor exercise record with 8.5. Sophomore Larry Bell had a strong 38.95 all around score. Beck on floor exercise and Bell on parallel bars, along with Neil Davies '74 on high bar, took first place against Yale, while Paul Bayer '73 on pommel horse took the lone first against Chicago.

The victory was the kind of strong team victory that has been the MIT standard. Coming back after Christmas and IAP, coach Bob Lilly was apprehensive about the shape the team was in. It turned out, though, that the vacation had rested the team and restored some of the spirit which had been lost during the tough first half of the season.

Looking at the events, the three events that did the best in the first half of the season were still at a high level. The three weaker events, though, showed marked improvement. High bar, the worst event of the first half, set a new MIT record as Davies, John Austin '74, and Donn Wahl '72 combined for 19.1. The pommel horse squad scored 1.7 over their previous average with 18.65 from Bayer, Dennis Dubro '73, and Bell. The ring team also was more than a point above average with 20.05. Unfortunately, the 1-2 streak of Dave Millman '72 and Jarvis Middleton '74 came to

an end. The two scored 7.15 and 7.05 but were beaten by a Yale and a Chicagoan.

The other events produced their notable good jobs. Notable were Bob Barret's 6.9 on floor exercise, Davies' 8.1 in vaulting, and Alan Razak's 6.6 on parallel bars. The final tally showed Chicago last, despite five firsts, with 109.65. Yale had 120.45, and, with their second-highest score ever, MIT had 124.3. In fact, the performance as a whole was probably the best ever for the Techmen, with tougher judging making the difference between this meet and the record.

The gymnasts' next meet is February 12 at home against Plymouth State. They then meet three other teams before the New Englandals at MIT on March 4.

## Cage squad in 80-64 win over Coast Guard

By Mike Milner

Co-captain Harold Brown '72 paced MIT to an easy 80-64 win over Coast Guard last Friday in Rockwell Cage, hitting for 28 points. The game was sweet revenge for the drubbing the Engineers received last year.

MIT led from the opening tap as Brown hit two jumpers. After trading baskets until the middle of the half, MIT began to pull away. By the half the Engineers held a 39-23 advantage. Brown's 20 points in 20 minutes and the strong MIT defense were the main factors in the drive.

In the second half the starters built the lead to almost 30 before they were removed. The last three minutes were ragged and

the final 16-point spread did not really indicate how completely MIT controlled the game. Final statistics showed that John Lange '73, who spelled co-captain Bill Godfrey '72 at forward, was perfect from both the floor (3-3) and the line (4-4) for ten points. Godfrey led MIT in rebounds with twelve, closely followed by Brown with ten.

|           | FG | FT | RB | TP |
|-----------|----|----|----|----|
| White     | 3  | 1  | 4  | 7  |
| Cleveland | 5  | 1  | 3  | 11 |
| Hudson    | 3  | 6  | 4  | 12 |
| Brown     | 12 | 4  | 10 | 28 |
| Godfrey   | 1  | 4  | 12 | 6  |
| Lange     | 3  | 4  | 1  | 10 |
| Roth      | 1  | 2  | 0  | 4  |
| Evans     | 1  | 0  | 1  | 2  |

## Icemen fall again to Nichols

By Rick Henning

Hockey is a sixty minute game and the team has to keep pushing for every one of those sixty minutes. Last Saturday, the MIT hockey team found that task impossible, and the result was a defeat at the hands of Nichols, for a second time, by a 5-4 tally.

The Engineers did not come out skating hard in the first period. On the first rush, an MIT defenseman had the puck stolen at the Nichols blue line and then stood there flat-footed as the Nichols skater bore down on goalie Mike Shulman '73 to score a breakaway goal at 57 seconds. The Nichols lead was soon stretched to 2-0 on a short drive from in front as the puck seemed to pop over the top of the net. The gap was narrowed to 2-1 at 8:27 of the period as the Nichols goalie failed to control rebounds on shots by Frank Scarabino '72 and John Kavazanjian '72, and Jerry Horton '72 put the puck in the net. Nichols soon upped the lead to two goals

again as a shot from right in front of the net hit the left post and slid across the goal line.

In the second period, it began to look as if the Tech skaters were going to make up for their mistakes as they came roaring back. At 9:52 of the second stanza, pressure by the Tech skaters culminated in a slap shot from the point by Toni Luzzi which deflected off Horton's skate into the net. The pressure continued and the Nichols defense seemed to sag. After several near misses, a charging penalty against Nichols at 13:19 gave MIT a power play advantage. The engineers did not wait long to take advantage of the edge as four seconds later a slap shot by Tom Lydon '73 went in off the draw to tie the score at 3-3. It seemed as if Nichols would get blown off the ice. Again, however, the lethargy struck and while the defender skated back slowly the right wing for Nichols outskated him for the puck and scored on what turned into a partial breakaway;

the shot went in from a bad angle.

In the third period, a power play goal gave Nichols a 5-3 lead but the engineers got it back at 13:14. A final flurry failed to tie the game and gave Nichols a 5-4 victory.

This week, MIT plays against Tufts at home at 7pm tomorrow night and travels to Wesleyan to play Trinity at 8:15 am Saturday; both of these are club teams. The team has four more home games in February.

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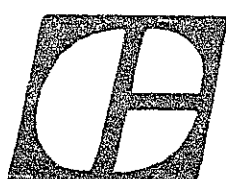
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